

KERAMIC STUDIO

Vol. XIII. No. 9

SYRACUSE, NEW YORK

January 1912



WE expected to devote the present issue of *Keramic Studio* to the work of the Kokomo, Anderson & Wabash Ceramic Clubs of Indiana, but on reflection we thought that our good naturalistic friends should first have a turn as the last two issues have been entirely conventional, so we have held back this material for the February issue. It will be a most interesting number to lovers of good conventional work.

✦

We are showing this month some work of the Chicago decorators. We have been fortunate in being able to present to our readers the work being done by the different clubs in different parts of the country. It is interesting to note how widespread is the movement for conventional decoration; it is also an object lesson to contrast the two pages of the Burley exhibition and compare the effect of the same forms decorated in both schools. We feel that even the most devoted lover of the naturalistic must see how much more refined and suitable the conventionally decorated pieces seem. We love flowers devotedly ourselves but it seems to us that they are so much better expressed by the mediums of oil or water color, that there should hardly be a question as to their interpretation on porcelain. There is always, of course, the argument in favor of porcelain panel painting, that the effect when gained is practically indestructible, but how often is the effect exactly as planned? Even so, while there is something to be said for the panel painting, what good argument can be found for the distorting of the flower composition by placing it around a cylindrical form where only a bit of the composition can be seen at a time and where the shape distorts the perspective?

✦

Speaking of "allover" patterns the other day, certain good friends laid down the law that they were not suitable for ceramic work, why, they were unable to make quite clear. If any one really knows a good and valid reason, we wish they would let us know. To our mind there is a vast mine of unused material in the way of allover patterns, that could be utilized to great advantage. Some of the finest of the old Persian and Rhodian potteries, Chinese and East Indian as well, are decorated in this style. Of course the "allover" has to be fitted to the piece and not put on as one would wrap a piece of calico around an easter Egg. And the pattern must be intelligently selected, not too large nor too small for the shape, not too monotonous nor too eccentric, nor out of harmony with the form. A few decorators only have ventured into this field, but it will be found very fruitful later on.

✦

Another motif that has been little used is the human figure; its conventionalization is difficult to the uninitiated. It needs a better knowledge of drawing than any other subject, but some stunning things could be evolved by a serious student. Not so difficult but quite as interesting are animal, bird, fish

and insect motifs. It is a thing to marvel at abroad how expert were the artists in stone and wood and other mediums in the middle ages and before, expert in combining and arranging living forms with geometric or conventional ornament. We have lost the knack, but it will come again some day, as our grandmother used to say "keep a thing seven years and it will come again into use." So the centuries return on themselves and bring to the surface the really "worth while" things. Today is the time and the United States seems to be the place where designers are busy gathering the cream of the ideas of other days and peoples. We are fast gathering material to make a great and national art, something that as yet we are too young a nation to own, but ours is the heritage of the centuries and of all nations. We may not live to see the fruitage but we are willing to prophesy.

✦

We must again ask designers to always write their name and address on each design they submit to us. Designs bearing description, also name and address of designer, may be sent by mail at merchandise rate. Treatments only should be sent under envelope at letter postage rate. If treatment is written on back of design, the latter must be mailed at letter postage rate.

When accepting designs which bear no name, the editor may not notice that they are unmarked, and later on, when she publishes them, may by mistake attribute them to the wrong party.

Mrs. Nettie W. King Firebaugh, formerly Miss Nettie W. King, of 2976 Clay Street, San Francisco, Cal., writes to us that we have wrongly attributed to Mrs. A. T. Korn and to Mrs. Kathryn E. Cherry the following studies and designs, published in March, 1911, *Keramic Studio*, which were hers:

Page 233, Nos. 2, 4, 5 attributed to Mrs. Korn.

Page 237, two decorative landscapes attributed to Mrs. Korn.

Pages 238 and 239, two Eucalyptus panels attributed to Mrs. Cherry.

Page 246, Nos. 1, 3, attributed to Mrs. Korn.

Page 250, details of eucalyptus.

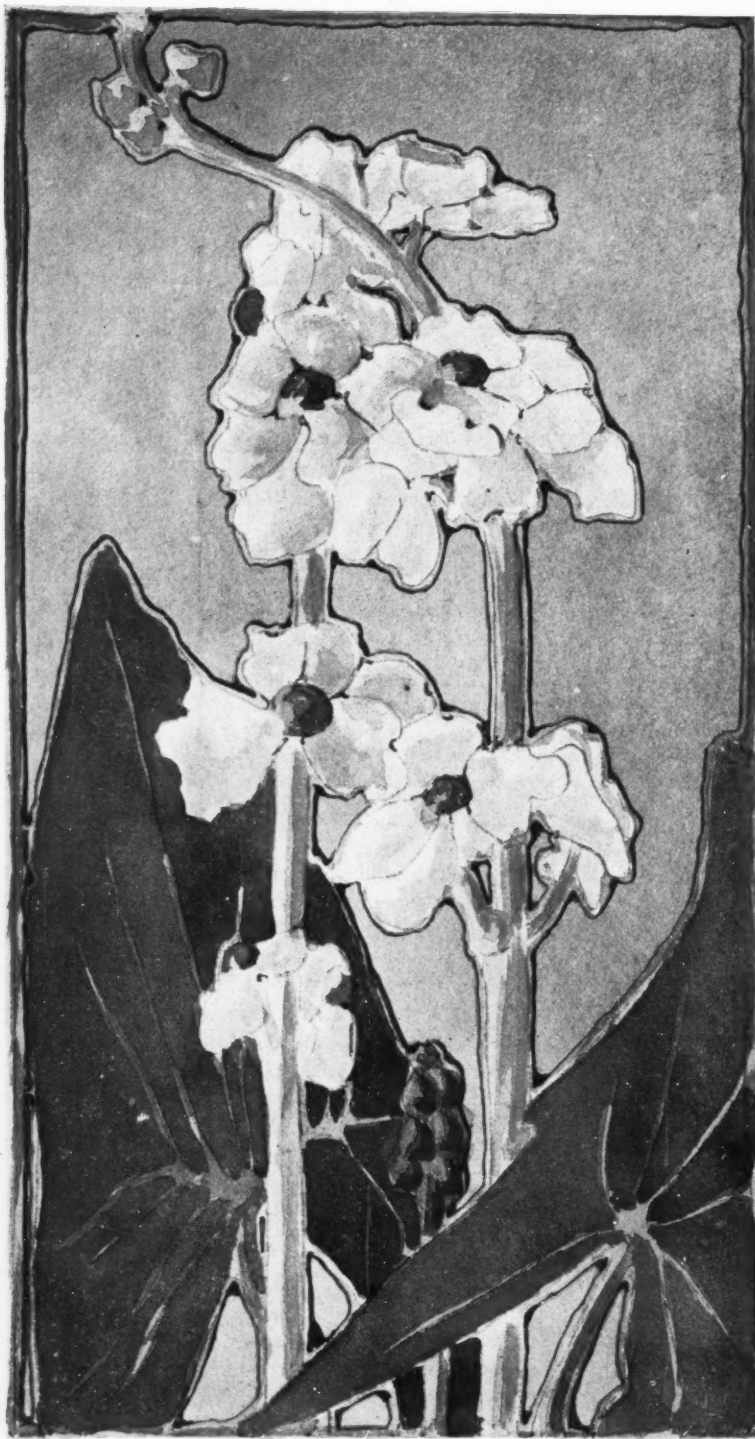
We sincerely apologize for the mistake, but will designers please write their name on designs? It is a very simple thing to do.

✦ ✦

STUDIO NOTES

Miss Mabel Dibble, of Chicago, has recently published a book on Enamels especially for pupils who are living in out-of-the-way places having no teacher of ceramics. Miss Dibble has been for years one of the most prominent teachers of flat enamel decoration.

Miss Emily F. Peacock, formerly one of the Department Editors of *Keramic Studio* and *Palette and Bench*, is spending the winter in Florence, Italy, studying and working at her specialty, the making of unique jewelry. Her address until spring will be care of Lemon, French & Co., Florence, Italy.



WATER RAVEN

Edna S. Cave

OUTLINE design with Grey for Flesh and fire. Second Firing—Paint leaves with Yellow Green and a little Grey for Flesh. The centers of flowers with Yellow Brown and Auburn Brown. Shade flowers with Yellow and just a little Grey for Flesh.

Third Fire—Paint background with Violet and Grey for Flesh. Touch flowers where necessary.

STUDIO NOTES

Miss Harriet W. Ware, a teacher of china and water colors, of Kansas City, Mo., has recently issued a new catalogue of designs.

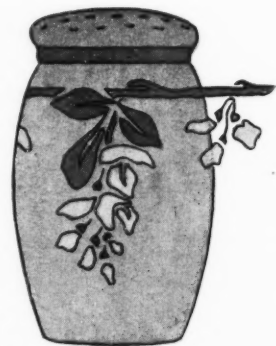


COSMOS AND FLAME (Supplement)

Treatment by Jessie M. Bard

OUTLINE design with Outlining Black, then fire. Second Fire—Paint cosmos in with a little Violet and Yellow; use this color very delicately. The centers are Lemon Yellow and Auburn Brown, the foliage is Moss Green and Brown Green. Flame is painted in with Yellow Red, Yellow Brown, Blood Red. Stems are Brown Green, Auburn Brown. Paint background with Yellow Brown, Meissen Brown and Brown Green.

Third Fire—Retouch flowers with same colors as used in second firing.



SALT AND PEPPERS—CLARA L. CONNOR

FIRST Fire.—Outlines Black with sugar water. Tint all over with Ivory. Band around neck Gold. Clean out design. Leave flowers white; paint leaves and stems Sap Green.

Second Fire.—Retouch leaves with Moss Green; band with Gold. Outlines with Black. Cover flowers with White Enamel run on with turpentine.



CRAFTSMAN'S GUILD

The Craftsman's Guild has been established at 1344 E. 63d St., Chicago, for the coaching of teachers in metal craft, pottery, basketry and all else pertaining to the Manual Arts.

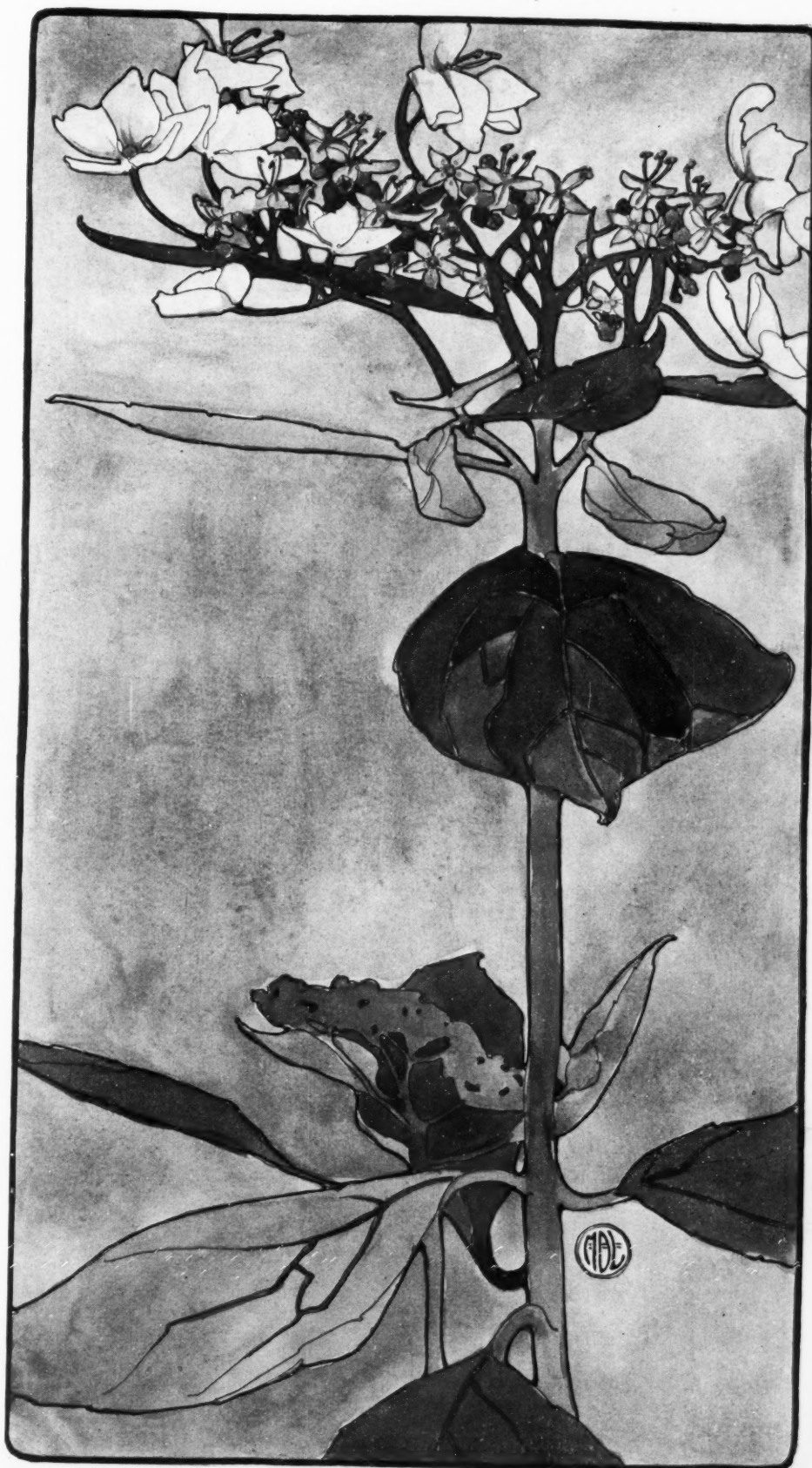


JAPANESE HYDRANGEA

Margaret D. Lindale

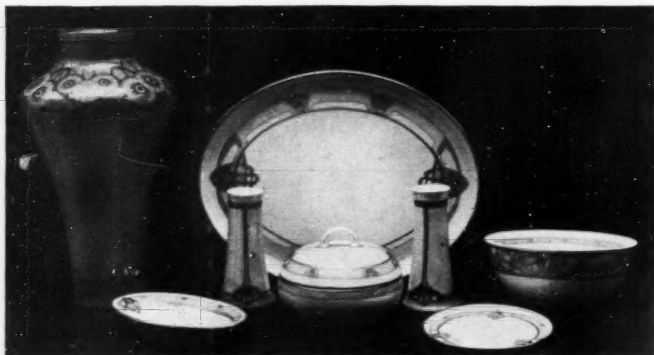
FIRST Firing—Outline design with Black then fire. Second Firing—Paint large flowers with Rose shaded with Rose and a little Violet added to it. The small blossoms are Deep Blue Green and Copenhagen Blue. The leaves are Shading Green and Apple Green.

Third Firing—Paint background with Brown Green and a little Yellow Brown. Touch up flowers and leaves with same colors used in second firing. The stems are Apple Green.



JAPANESE HYDRANGEA—MARGARET D. LINDALE

(Treatment page 184)

Lillian Foster
Prize VaseIsabelle C. Kissinger
Prize SetM. Ellen Iglehart
Prize Bowl

Edith A. Kredell

Abbie P. Walker

Ione L. Wheeler
Bertha Lockwood

CHICAGO CERAMIC ART ASSOCIATION

THE Chicago Ceramic Art Association held its 19th annual exhibition at the Art Institute from October 3rd, to 22nd, in connection with the Arts and Crafts Exhibition.

The collection was not large, owing partly to the unusually early date of exhibition, but the high standard of other years has been maintained, and the variety of designs and treatments made the exhibit especially interesting. Although working together throughout the year, the members of this club have preserved their individuality and their exhibitions are never monotonous; the designs range from the finest forms for enamel to the conventionalized floral and the purely geometric.

The leading feature of the exhibit was a memorial to the late Evelyn B. Beachey,—a loan collection of the works of this talented ceramist, who was formerly president of the association and one of the most valued members.

Miss M. Ellen Iglehart, the president, exhibited a charming dresser set of three pieces, a cream-soup bowl, a very successful green and gold plate, a claret pitcher of striking design and soft rich coloring, and a Belleek bowl in warm greys. This latter was awarded the Burley & Company prize for the best bowl.

Mrs. Ione L. Wheeler's exhibit consisted of a large Belleek punch bowl, decorated with Dresden flowers and a geometric design in gold, an interesting tobacco set in lustres, three charming Satsuma pieces, a dainty cup and saucer and two lustre vases in exquisite coloring.

Mrs. Abbie P. Walker exhibited an effective wall plaque

of peacock design, a Satsuma bowl decorated with richly colored enamels, a large vase with peacock motif, exceptionally good in color, an etched bowl in silver, a small Belleek bonbon, and a charming coffee set in gold and lustre.

Miss Amanda Edwards showed an interesting bowl in green, blue and gold, a cup and saucer in Chinese design and another in Indian design, both very successful, a unique vase in silver and blue, and a plate decorated with richly colored flowers and gold baskets.

Mrs. Isabelle C. Kissinger exhibited a fruit bowl and plate with bitter-sweet design in soft grey-greens and orange, a small bowl in berry design, and a pleasing dresser set of seven pieces in soft blues with ivory background. The latter was awarded the A. H. Abbott prize for the best set of three or more pieces.

Miss Lillian Foster showed a noteworthy collection of pieces. Her vase in soft blues and tans was awarded the F. B. Aulich prize, and a group of three plates was given honorable mention for beauty of design, coloring and execution. She also exhibited the following pieces in enamels: a well-designed comport, three plates, and a dresser set of three pieces.

Mr. D. M. Campana was represented by a large vase with ornamental decorations illustrating "The Arts." The vase was interesting and unusual in treatment and color.

Miss Helen Haines exhibited a dresser set of four pieces worked out in a pleasing combination of gold and yellow, a smoking set in tones of brown, and an incense burner, good in design and rich in color.



Bertha Lockwood

Amanda Edwards



Mary Kipple

D. M. Campana

Helen Haines

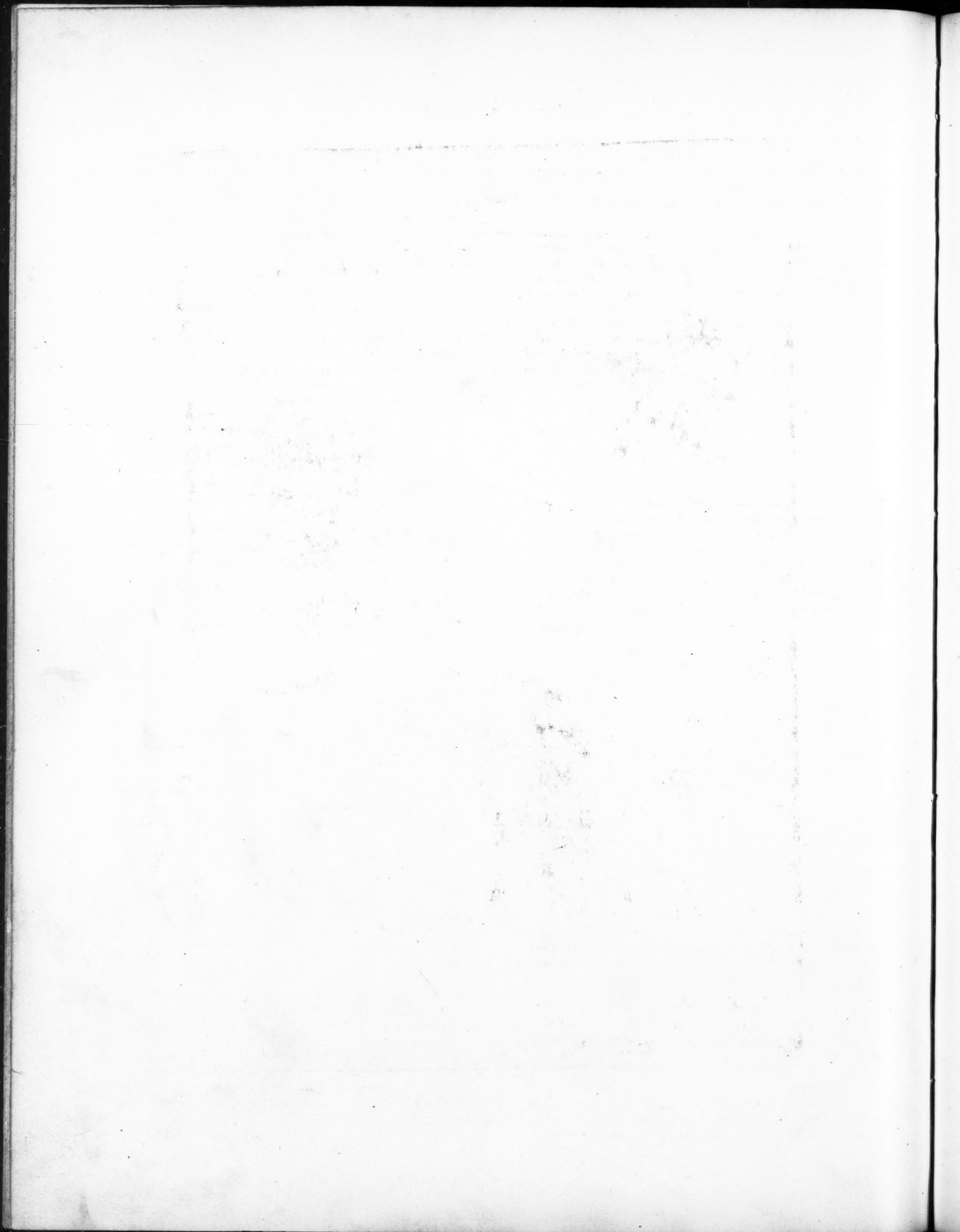
M. Ellen Iglehart



JANUARY 1912
SUPPLEMENT TO
KERAMIC STUDIO

COSMOS AND FLAME—BURT

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SYRACUSE, N. Y.



Miss Mary Hipple of Elgin, showed an unusual and charming vase in lustres, with peacock-eye motif, a card tray, a cylindrical vase, a Satsuma vase and a very successful Satsuma box in enamels and gold.

Miss Edith Kredell exhibited an interesting plate with etched design.

Miss Bertha Lockwood was represented by an etched dish, well designed and executed, and a tea and chocolate set of eighteen pieces. The latter was one of the most successful sets shown, having an unusual design cleverly adapted to the different shapes and worked out in a pleasing combination of colors.

A number of new workers have lately been added to the membership list, and the association is looking forward to a very successful year. A cordial invitation is extended to ceramic workers located in or near Chicago to ally themselves with the association, thus receiving the benefit of the exhibitions and the excellent study course.

Isabelle C. Kissinger,
Cor. Secretary.

HELPFUL HINTS

WHEN buttons and medallions are ready for the gold, try this convenient method of handling: Remove the eraser from the end of a lead pencil, insert a piece of "modeline" such as is used in the kindergartens, or in its absence, a piece of soft chewing gum; have your china all wrong side up and just press down in center. The rough side readily adheres to the end of pencil and can be twirled around as needed and when a number are to be finished at once a great deal of time is saved.

M. E. Clemens

An orange wood stick, the kind that has one end pointed like a pencil, is better than anything steel or agate for tracing, as it has more spring to it, and is easily replaced when the point becomes too blunt.

Instead of pouring medium, turpentine, etc., from the bottle on to the palette, use a medicine dropper, or fountain pen filler, for each liquid, which keeps it cleaner and one can get a smaller amount without any being wasted.

Annah F. Corry

I have found an excellent substitute for an agate tracer in the wood covered slate pencil, with advantages over the former. They are so cheap one may own several, the degree of sharpness is easily remedied, they are easy to hold and the tracing is absolutely perfect.

Mrs. Robert D. Haire

Asbestos cord can be braided or woven into small mats that are useful to put under trays or similar pieces when they stand on edge in the kiln, preventing danger of the piece slipping and also protecting the gold edge from too great heat where it would touch the bottom of the kiln. The mats are also useful to put under the first plate in a stack to steady it if the bottom of the kiln is uneven. Being soft and pliable they can be used in many places where stilts or platten would not be practicable.

Lizzie H. Goulding

In putting two tints, for instance the center of a plate and then the border in different colors, or panels side by side, of different tints, I cut (for the plate) a piece of waxed or parafine

paper the exact size of the center, so when the center is thoroughly dry I lay the paper on it with a saucer or small plate over it to hold it in place, then proceed to paint and pad the border and I have no difficulty in getting them blurred at the edges. This method has often saved me a fire.

When you are outlining in gold color or black to add a drop or two of anise oil which keeps the color open and causes it to flow evenly and freely from the pen. When outlining in color add just enough medium to your paint to hold it together well.

To help one make pieces for one firing, add a drop of simple syrup to your color in outlining which will keep it from blurring with the color next to it in firing.

The following suggestion has never failed me: For instance, a young lady called at my studio, arranged for lessons and selected a tea set to be decorated. When she came for her lesson the following day I greeted her saying: "I have been thinking about your piece and feel that you could work out such a design, etc." "Oh," she said, "Did you think of me during my absence? And as busy as you are?" There was immediate interest and, as I said this has never failed, I make it a point *always* to give outside thought and interest.

Mrs. Dea Carr Smith

Another thing. Have things conveniently arranged. Many, in fact most, studios are small. When a study, magazine or any article is needed, be able to say in such a box—see the label—or such a place; but do *not* take the pupil's valuable time searching. In other words, a place for everything and everything in its place.

Mrs. Dea Carr Smith

To the teacher in a college I can say that after years of experience in a large school for young ladies I set one day of each week apart for designing and "house cleaning." As our holiday fell on Monday, I decided on Saturday. I had with each pupil a heart to heart talk of hers and often her parents' wishes. The time with *her* was *hers*. I would then suggest and give ideas for design. The treatment was written down for work for one and often two weeks in advance. I would also suggest work for her to execute entirely alone; and when she understood, she would then look over her materials (these we kept in the college)—purchase any needed, thoroughly clean her box, remix her palette—scrub, (yes, scrub with Gold Dust) her place on the table which was kept covered with oil cloth. When Tuesday morning came there was no delay or confusion and none during the week. This is the best arrangement I have ever tried in a studio. It teaches a girl neatness, concentration, develops her ideas and brings teacher and pupil nearer together.

Mrs. Dea Carr Smith

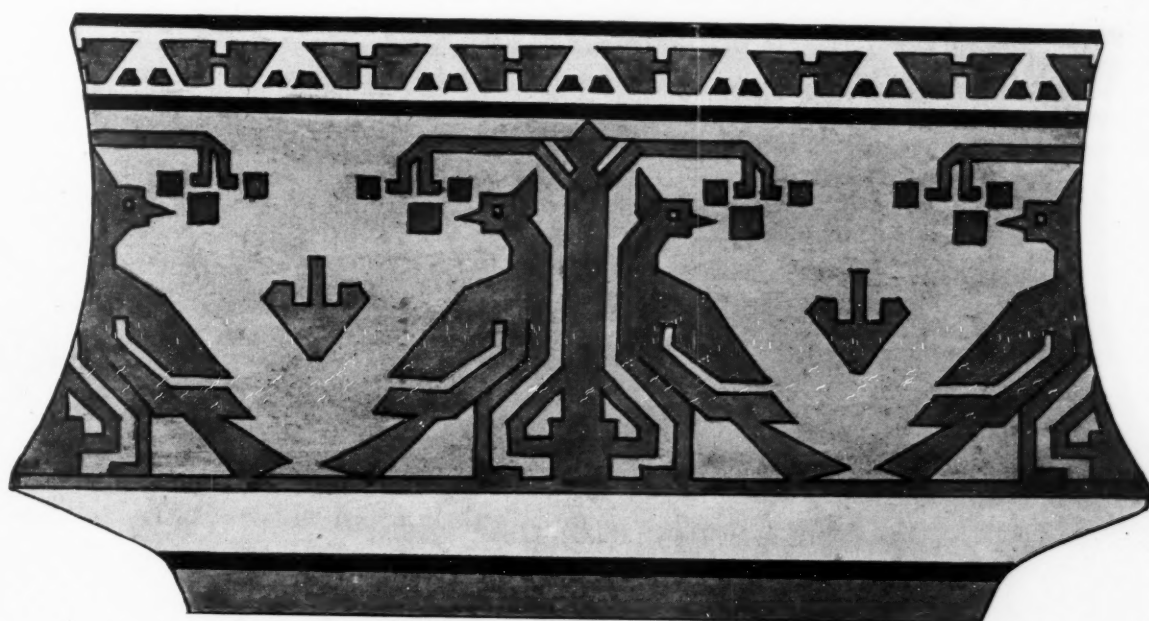
If you use Copaiba for your medium you will get a much smoother Rose and Ruby by grinding the paint first in turpentine, then blowing it out leaving the paint dry again; then add the Copaiba and you will not have a grainy paint to contend with and it saves time in grinding. In doing conventional work if you want to edge your plate with paint you can put it on with the finger the same as you would put on gold. These things I have had to find out for myself and they may be helpful to others.

Mrs. C. J. Callender



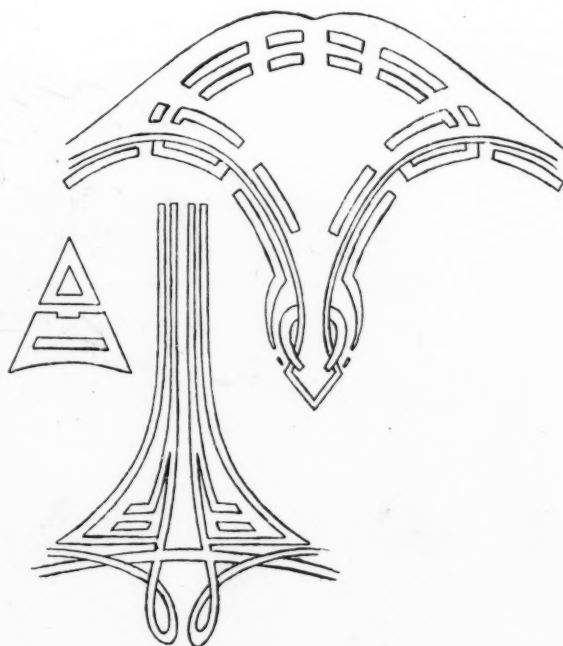
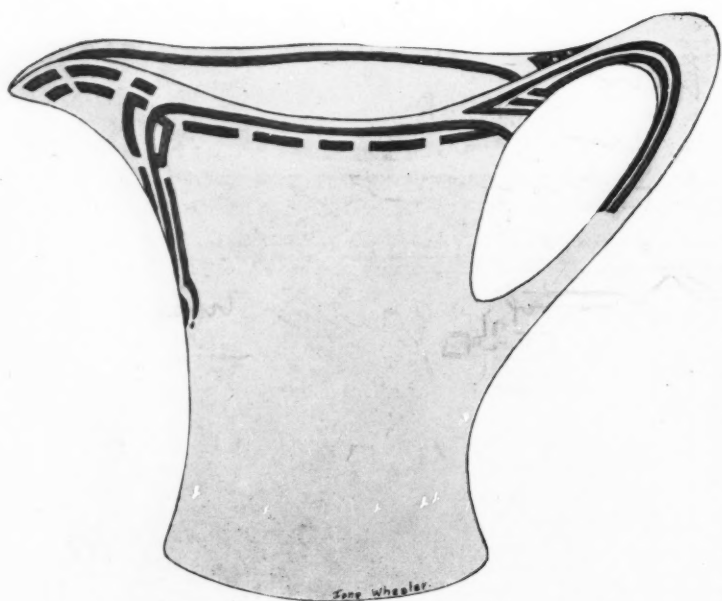
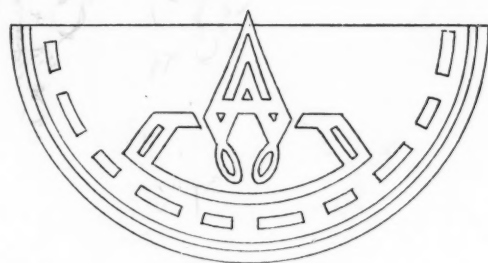
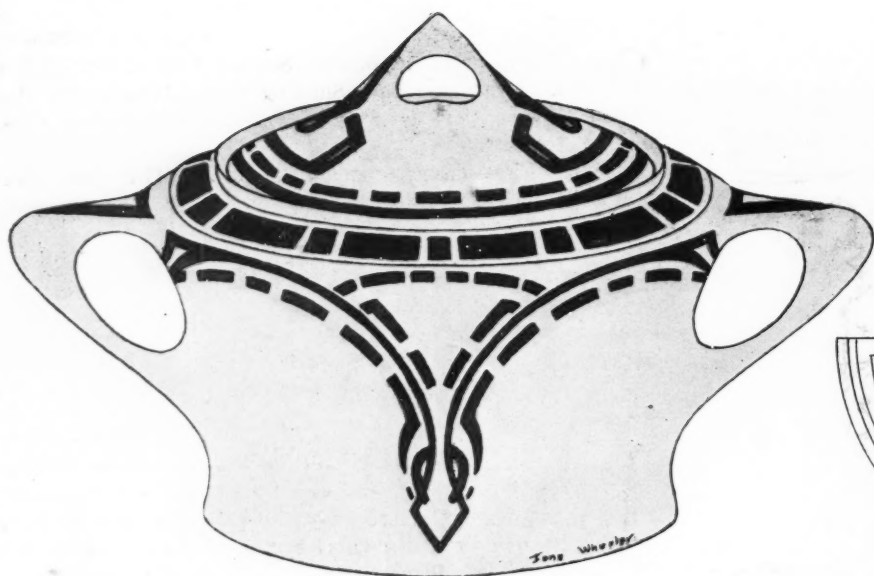
PLATE, COWSLIP—CHARLES S. BABCOCK

Outline design in Gold. Second Fire—Flower, thin wash of Yellow Lustre. Center of flower, Yellow Brown Lustre. Leaves and stems two parts Apple Green, one part Pearl Grey and a very little Violet. Background Light Green Lustre.



TOBACCO JAR—CHARLES S. BABCOCK

(Treatment page 191)



SUGAR AND CREAMER—JONE WHEELER

Gold design with Black outlines.

TOBACCO JAR (Page 189)

Charles S. Babcock

OUTLINE design in black. Second Fire—Paint darkest spaces with one part Shading Green, two parts Moss Green, one part Grey for Flesh. Grey tones with Moss Green and a little Violet.

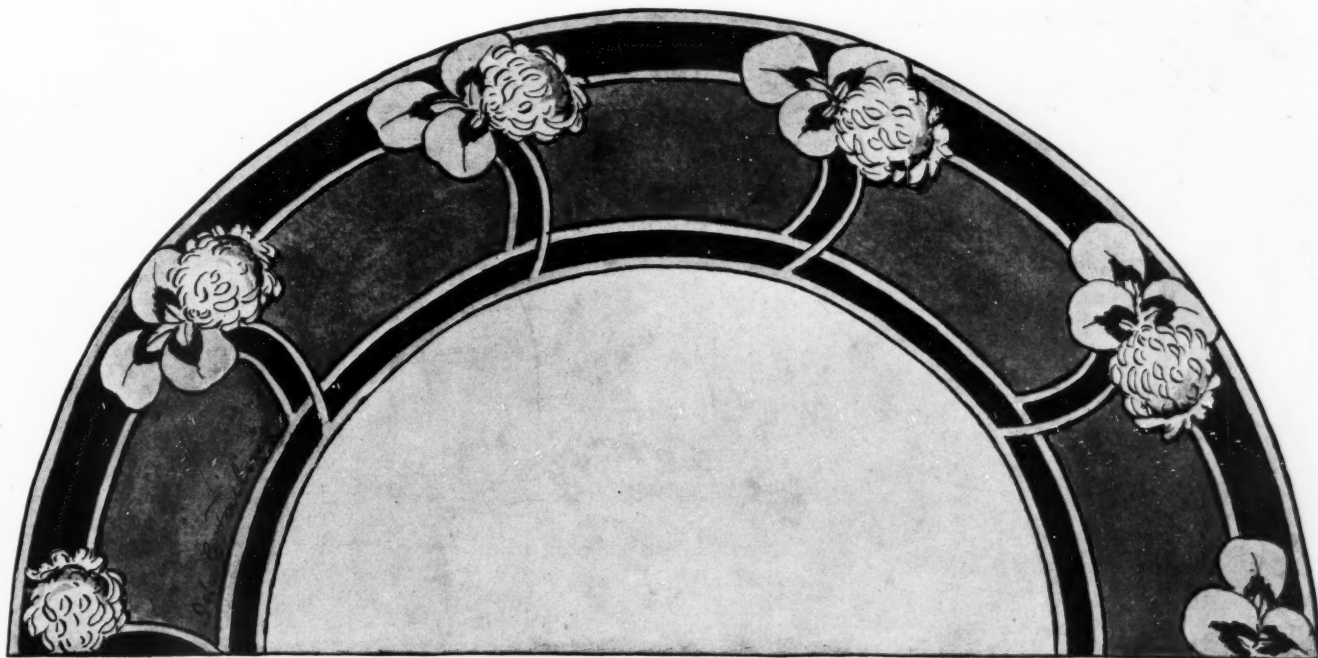
Third Fire—Paint over entire surface Grey for Flesh and a little Albert Yellow.



CANDLESTICK—OWLS

Edith Alma Ross

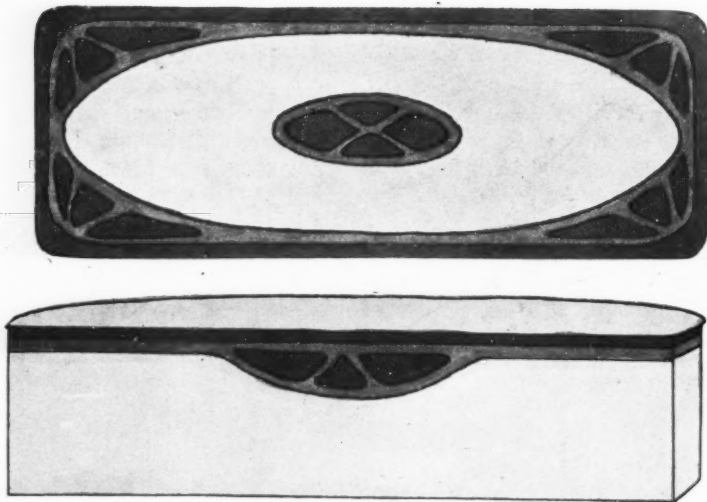
TINT the candlestick a soft grey green made of Grass Green with a touch of Deep Blue Green and Brunswick Black. Dry the tint thoroughly and paint the trees with the same. Flush a little Brown Green on the trees where they are darker and touch in the trunks and branches with Brown Green. Draw in the owls and remove the green tint and shade the owls softly with the grey green used for tinting. Add a soft wash of Albert Yellow on the body and touch up and accent with Brown Green. Do not shade so heavily that the soft white effect will be lost, as the owls are intended to be quite distinct. This may be finished in one fire if the green tint is thoroughly dry before painting over it.



CLOVER PLATE—IDA FAILING

OUTLINE design in Black. Second Fire.—Paint leaves and stems with Moss Green and a little Violet No. 2. A thin wash of Blood Red over the flowers, the dark bands Shading Green, Moss Green and a little Violet.

Third Fire—Wash Blood Red and a little Violet No. 2 over shadow side of flowers. Light background in border a thin wash of Brown Green. Tint in center of plate Yellow Brown and a little Brown Green.



RECTANGULAR BOX—HALLIE DAY

To be done in three tones of Violet No. 1 with a very fine outline of Gold or Black.

SHOP NOTE

The Dresden Color Co., of Canton, O., have recently added to their line a full stock of white china for decorating. They have also moved into larger and better quarters and will run their local store under the title of the Art China Shop, which is, however, only a sub-title to their name of The Dresden Color Co.



DESIGN FOR A. D. CUP AND SAUCER—A. B. FOWLER

FIRST firing.—Outline design in Fry's Black mixed with a drop of mucilage and a little water; lay in design, flowers in thin wash of Capucine Red and rest of design in Grey Green. Put handles and inside rim of sugar and creamer in Gold.

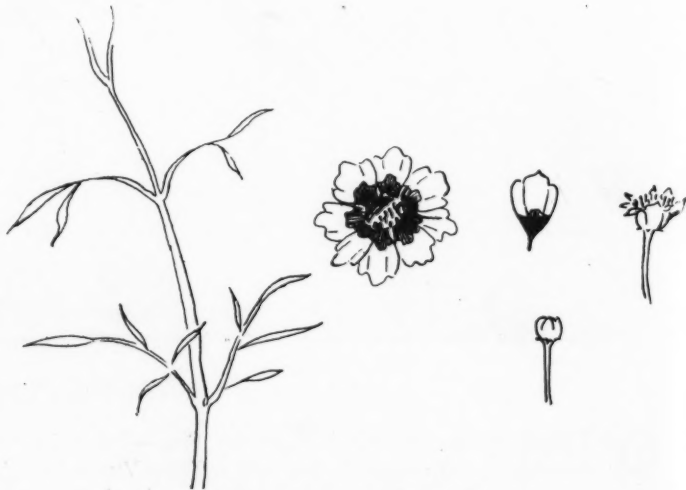
Second firing.—Retouch gold and strengthen design where needed with same colors as in first fire.



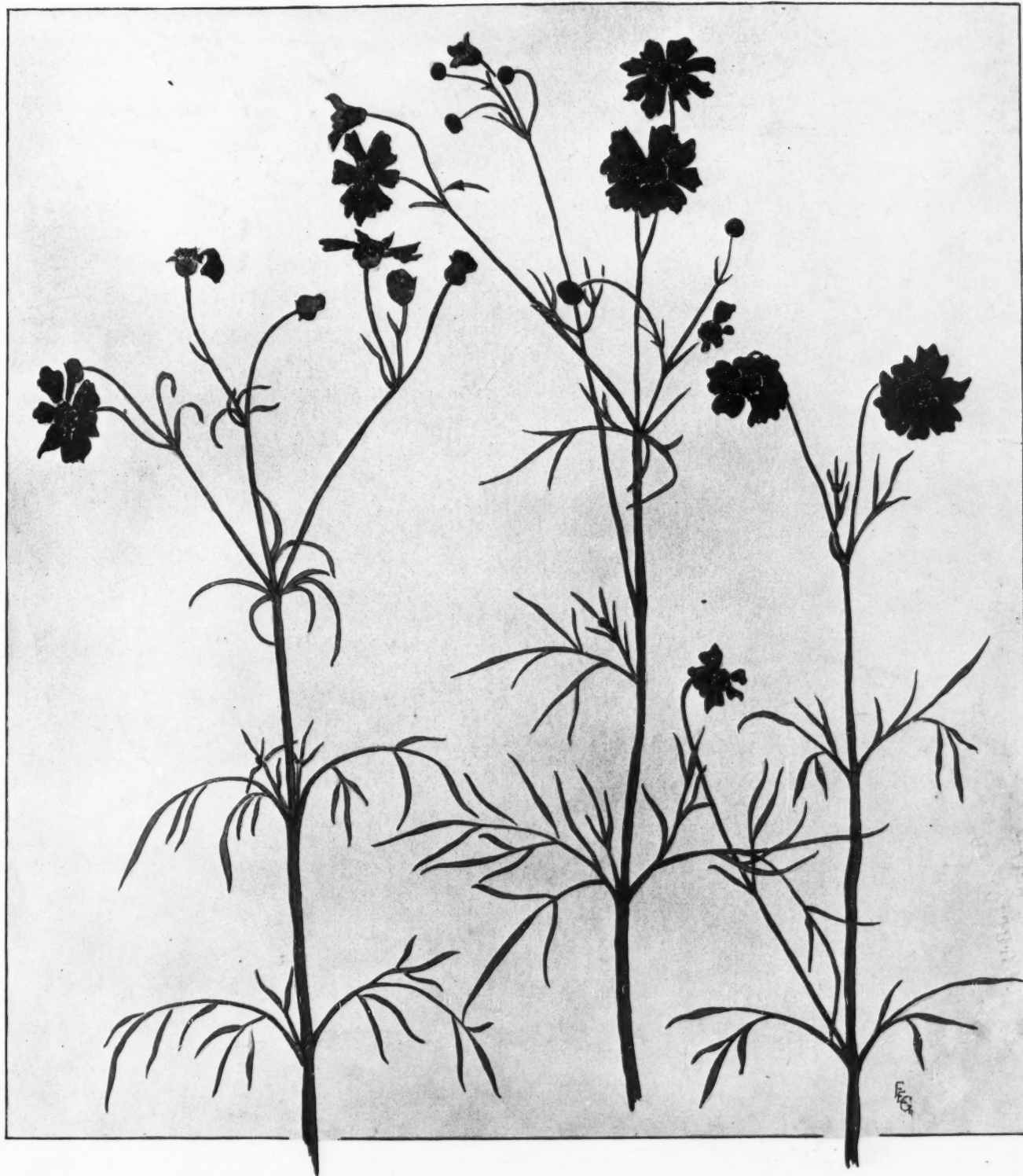
MARMALADE JAR AND PLATE

Chas. S. Babcock

CURRENTS dull red, not too dark, use Blood Red; leaves, different shades of Grey Green; pickets, Warm Grey background, Ivory Glaze to which is added a little Silver Yellow. Stems and dark tones at bottom, Grey Green and a little Shading Green. Background in borders Warm Grey same shade as pickets, same shades as before in currants and leaves.



DETAIL OF CALLIOPSIS—ETHEL E. GATES



CALLIOPSIS OR GARDEN TICKSEED—ETHEL E. GATES

First Fire—Flowers are outlined with Black and stems to be painted in with Shading Green. Second Fire—Paint flowers with Albert Yellow and Yellow Brown toward edge. Center to be painted in with Yellow Red and Auburn Brown. Outline stems with Black.



CHINESE MAGNOLIA

Anne H. Brinton

PAIN'T flowers with Rose shaded with Rose and Blood Red. Stems are Blood Red and Violet and darkest touches with Brown Green.

DOROTHY PERKINS ROSE (Page 199)

Ida M. Ferris-Holdridge

PAIN'T roses in Blood Red very thin. The deep roses are Blood Red used a little heavier. The leaves are Moss Green and Shading Green, Brown Green and Black. The stems are Blood Red and Violet.

Second Firing—Touch up roses with Rose. The centers with Yellow. The shadow side of roses with Violet and Blood Red. The background is painted in with Moss Green, Yellow Green, Brown Green with touches of Blood Red and Yellow Brown around flowers.

FLOWERING RUSH (Page 201)

Margaret D. Lindale

OUTLINE design in Black and fire. Second Firing—Paint flowers with Violet No. 2. Centre with Yellow Brown. Leaves with Apple Green and Shading Green. The long flowing design is painted in with White Gold.

Third Firing—Wash in a background of Light Green Lustre applied very thin.

A WILDFLOWER OF MARYLAND (Page 196)

Treatment by Jessie M. Bard

FIRST Fire—Paint in blossoms with Blood Red. Dark touches in center Blood Red and Violet. Stems are Brown Green and Violet. Leaves are Shading Green, Yellow Brown and Moss Green. The buds are quite Red. Use Blood Red stronger for them.

Second Fire—Wash in background with Yellow Brown and Yellow Green. Retouch blossoms with same colors used in first fire. Pearl Grey and a little Sea Green. Clean color from flowers.

Third Fire—Oil on darkest tone in vase and dust with three parts Sea Green and one part Shading Green. Same color in darkest part of flower. Paint a thin wash of Lemon Yellow over flowers and Yellow Brown in the Grey tone, Albert Yellow over stamen.

TOMATO GRAPE (Page 197)

Treatment by Jessie M. Bard

FIRST Fire—Paint in leaves with Moss Green, Shading and a touch of Violet. The berries are a bright green made with Yellow and Apple Green. Stems are Moss Green.

Second Fire—Retouch design with same colors used in first firing. Paint in background with Apple Green, Copenhagen Blue, Violet and Shading Green.

YELLOW DOCK (Page 198)

H. B. Paist

THE first firing use Blood Red, Yellow Brown, Moss Green for the flower. The leaves Moss Green and Brown Green tipped with Blood Red. Wash Yellow Brown and Brown Green back of flowers.

Second Firing—Use Blood and touches of Ruby on flowers for the deepest tones, Moss Green and Shading for the Green touches close to stem.

BEACH ASTERS

Kathryn E. Cherry

WASH in background leaves with Shading Green and Brown Green, the light leaves are Moss Green and Apple Green, the stems are quite a pinkish lavender. For this use Violet and Blood Red. The flowers are Deep Blue Green and Violet, the centers are Yellow and Yellow Brown. Paint the background with Yellow, Copenhagen Blue and Shading Green. Second Firing—Touch in the dark accents with Shading Green and Violet with a little Black added in darkest touches. The flowers are strengthened on shadow side only, with Royal Purple and Banding Blue. The centers are touched up with Yellow Brown and Brown Green.

COMPLIMENTARY

(Extract from a letter received from an appreciative American traveler and subscriber of *Keramic Studio*.)

"While in Berlin, Germany, I spent some time in the Kunstgewerbe Museum. I found our *Keramic Studio* in great demand. It was seldom in the magazine rack.

I think the Editors and Publishers of the *Keramic Studio* should be congratulated upon giving all those who are interested in this branch of art, such a valuable magazine."



BEACH ASTERS—K. E. CHERRY



A WILD FLOWER OF MARYLAND—E. N. HARLOW

(Treatment page 194)



TOMATO GRAPE—ALICE W. DONALDSON

(Treatment page 194)



YELLOW DOCK—HENRIETTA BARCLAY PAIST

(Treatment page 194)



DOROTHY PERKINS ROSE—IDA M. FERRIS-HOLDRIDGE

(Treatment page 194)



BURLEY EXHIBIT

IN writing of the Second Annual Exhibition of hand decorated porcelains held by the Burley & Tyrrell Company, it is necessary to comment on the object of these exhibitions, upon which they expend hundreds of dollars in the effort and the giving of prizes. The invitation is extended to all mineral painters in the United States in the hope that by the bringing together of competitive painting, all will be stimulated to more serious work that may prove an inspiration and instruction to those not yet able to produce art pieces. This year there was a much larger out-of-town attendance and City friends quadrupled last year's number. Visitors were given a voting card, thus constituting them the Jury of Selection for the prizes which were awarded as follows: First prize for conventional work, Miss Helga M. Peterson, Chocolate Set, No. 502; Second prize for conventional work, Mrs. F. A. Hanlon, Round Dish, No. 505; First prize for naturalistic work, Mrs. B. Carlson, Tea Set, No. 354; Second Prize for naturalistic work, Mrs. Dea Carr Smith, Tankard, No. 366.

Mrs. Leroy T. Steward of Chicago exhibited her "Conversational Set," of Historic ornament about which so many papers and art magazines have written descriptive articles during the last few months so that it need not here be described, except to mention that it was displayed as a class by itself and was not in competition. Miss Frances E. Newman of Minneapolis exhibited a chop platter that showed a splendid idea of division and the mingling of floral with geometric ornament. The flowers were kept in exact relationship to the low tones of gray in the background. Altogether, it was a most artistic combination. A cracker jar from Quincy looked as though it might have been a veritable production of a little Jap himself, it was so faithful to Japanese arrangement. The choice of forms were very familiar, but the arrangement was unique and well balanced. Unless one turned up the jar, one would never suspect that it was enamelled on china, it gave so closely the effect of enamel on metal. A dessert plate from Mrs. Chew, of Shelbyville, Ill., had a geometrical arrangement



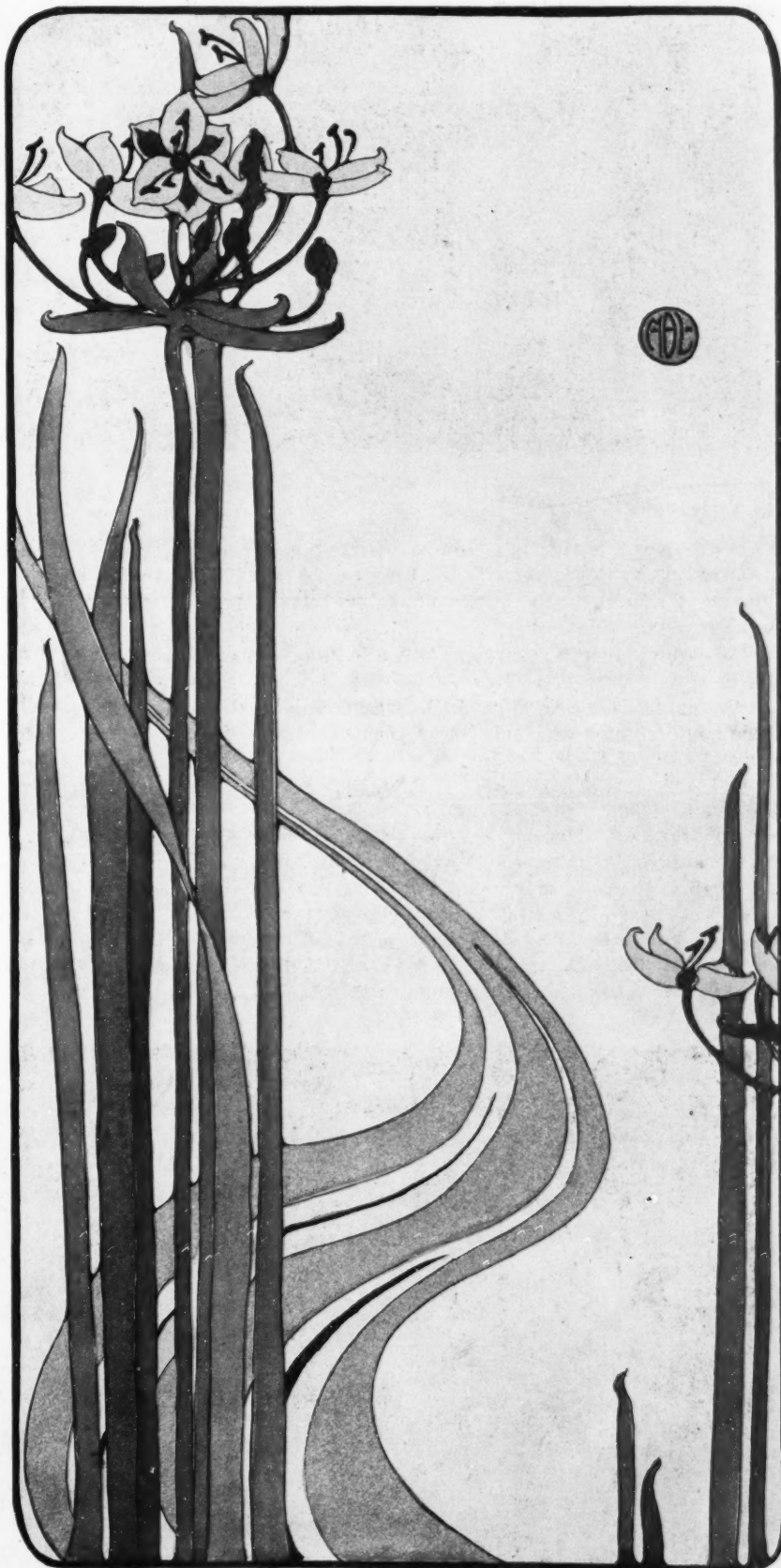
BURLEY EXHIBIT

of the orange tree and blossoms quite artistic in conception.

Kokomo, Indiana, sent a fine exhibit showing a large preponderance of the conventional. Among the pieces was a blue and white bowl with broad bands and panels, the detail being very simple but very attractive. A dinner plate in yellow gold showed very careful technique. The ornament was geometrical and severe in lines but altogether pleasing. Another dinner plate in this collection looked as though it might have been taken from our grandmother's set, so faithfully had the artist carried out the old Sèvres decoration. We were attracted to a bowl, the decoration being wholly of gold, panelled arrangement that showed painstaking work and good execution. There was a quaint little teapot in blue and white, very simple but thoughtfully carried out. We should like to see this artist try her hand at a combination of colors. Because acid etching is both difficult and dangerous, we looked long and admiringly at an etched edge dinner plate that was very accurately done.

Mr. C. O. Manspeaker of Battle Creek, Mich., exhibited a salad bowl and plate, which though simple in form showed wonderful technique. The lines were exceptionally well drawn and in distinct jetty black with green and gold. It was an exceptionally successful piece of work. Mrs. Smith, of Mexico, Mo., showed a chop platter handled in strong colors with a great deal of gold for lighting the ornament. We would suggest this be called a plaque, as it was well fitted for that sort of decoration.

Among the Chicago artists Mrs. Barothy exhibited a bowl in blue, green and gold decoration, full of unusual detail and with colors finely brought out with gold outline. The outside was simply painted with blue and gold bands, but so exquisitely done that this ornament was quite sufficient to balance the inside decoration. Mrs. Jack had a pleasing service plate decorated with a gold geometrical ornament that formed a large number of openings for flowers in which she arranged the same group, in four different colors. Mrs. Hubbard had a chocolate pot in browns and red enamel that was unique in arrangement of design and well executed. She also showed a very pretty little bon bon plate in red and gold. Miss Helga M. Peterson exhibited a chocolate pot with sugar and creamer, showing a fine conception of the division and balance of ornament on pieces that are broken by handles and noses. The geometrical forms were well drawn and the floral parts were artistically adapted to the enclosures of the decoration and the form of the china. Altogether, it was an extremely successful grouping. Mrs. F. A. Hanlon showed a chop platter of geometrical and floral ornament, which was a very clever arrangement of pink and pale



FLOWERING RUSH—MARGARET D. LINDALE

(Treatment page 194)



grey green with old ivory background. The technique was exquisite.

In the naturalistic field Mrs. J. S. Beecher exhibited an open bon bon decorated with gold lines, accentuated with tiny

roses and grey green leaves. Also a plate ornamented by a wreath of odd flowers. Mr. Heinrich Marmorstein sent a tea set, with an all over pattern in bay leaf forms with raised gold borders. Very attractive for any one who prefers color to



BURLEY EXHIBIT



white surfaces and to whom novelty is of supreme importance. Mrs. Carlson and Miss Metta Waugh showed some clever rose decorations on several pieces. Mrs. Dea Carr Smith of Oklahoma City secured a charming effect with monotone decoration on a tall slim tankard, delicately suggested mountains with clusters of pine trees in the foreground. M. E. Challinor

displayed a decoration that was perhaps one of the best examples of the realistic school of thought in the entire collection. A tender grey blue ground with lovely beads of pink and white phlox. An exhibition of work from Topeka, Kansas, should have special mention. It combined both schools of art, but the most striking feature was the beauty of coloring.



BURLEY EXHIBITION

ANSWERS TO CORRESPONDENTS

L. M. P.—The cause of enamels chipping is due to either under-fire or not proper proportions of flux. It is best to make tests until you are more familiar with the work.

A. B. M.—Write to Brentano Book Co., New York City in regard to books on art.

E. S.—To make your water colors stick on paper used for making camera pictures use paste or liquid oxgall which can be procured at any good dealer in artist materials.

J. C. K.—We think that the different tints and novelties in water color paper may be procured in any of the leading artists supplies stores advertising in *Keramic Studio*.

Mrs. M. S.—The cause of your colors rubbing off is due to either being under-fired or the color has not enough flux in it. It is best to dust on all Mat colors.

S. J.—We are not familiar with substitute turpentine. You had better make a test before using it. It is best to leave the enamels for the last fire for fear of chipping; if they are very flat they will stand a second fire but you always run a risk. For mending kiln lined with fire clay use fire clay and a little green clay mixed together. Yellow red and a little carnation makes a good red to use with gold.

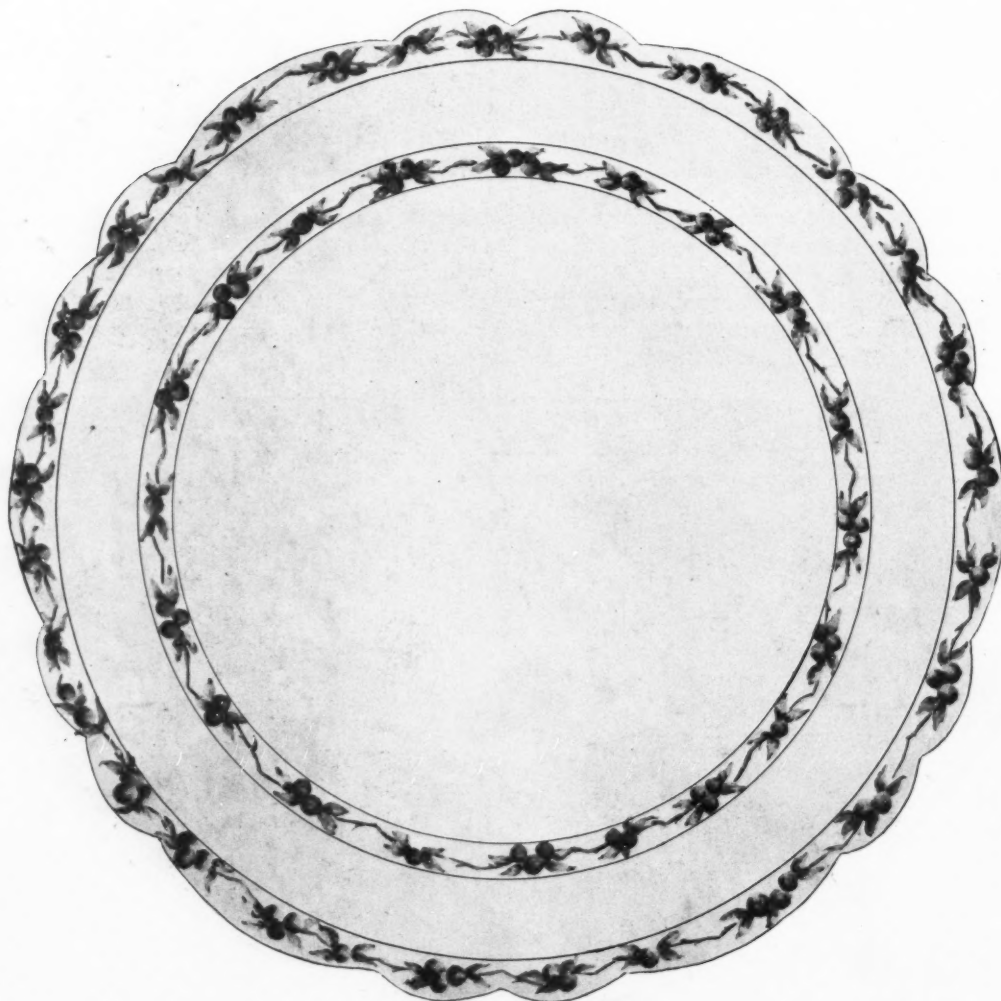
L. S.—We do not know where you will find the color to which you refer. The young lady's address is 220 W. Hardin St., Findlay, Ohio. English Grounding Oil and Fry's Special Oil are very much alike; the former is a heavier oil and gives the color a more solid appearance. A dotted background means to place dots close enough together to form a background; it can be made of either gold or color. There is no unfluxed gold except in the Roman; you can get an antique effect to gold by putting lustres over the gold. Light green lustre is a good color to use. Possibly your gold over paste came in contact with some acid or chemical. Original designs for illustration should be made a quarter to a third larger than cut desired, using no color. For pen and ink work use Higgins' drawing ink; for wash drawings use black or sepia.

O. J.—Use Mueller & Henning's outlining black and mix it with lavender oil. The Garden Lavender is best.

L. C.—The trouble with the gold is probably that it is not ground enough, causing it to be grainy and it needs more flux to cause it to burnish. A little more fat oil will give it more body so it will apply more easily.

E. L. S.—Use Fry's Coral Enamel; it is ready prepared and much more certain than to mix it yourself. This is a powder. Mix it with enough of your tinting oil to hold the powder together and then thin with turpentine or lavender oil.

Mrs. E. V. B.—The answer to E. L. S. also answers your question.

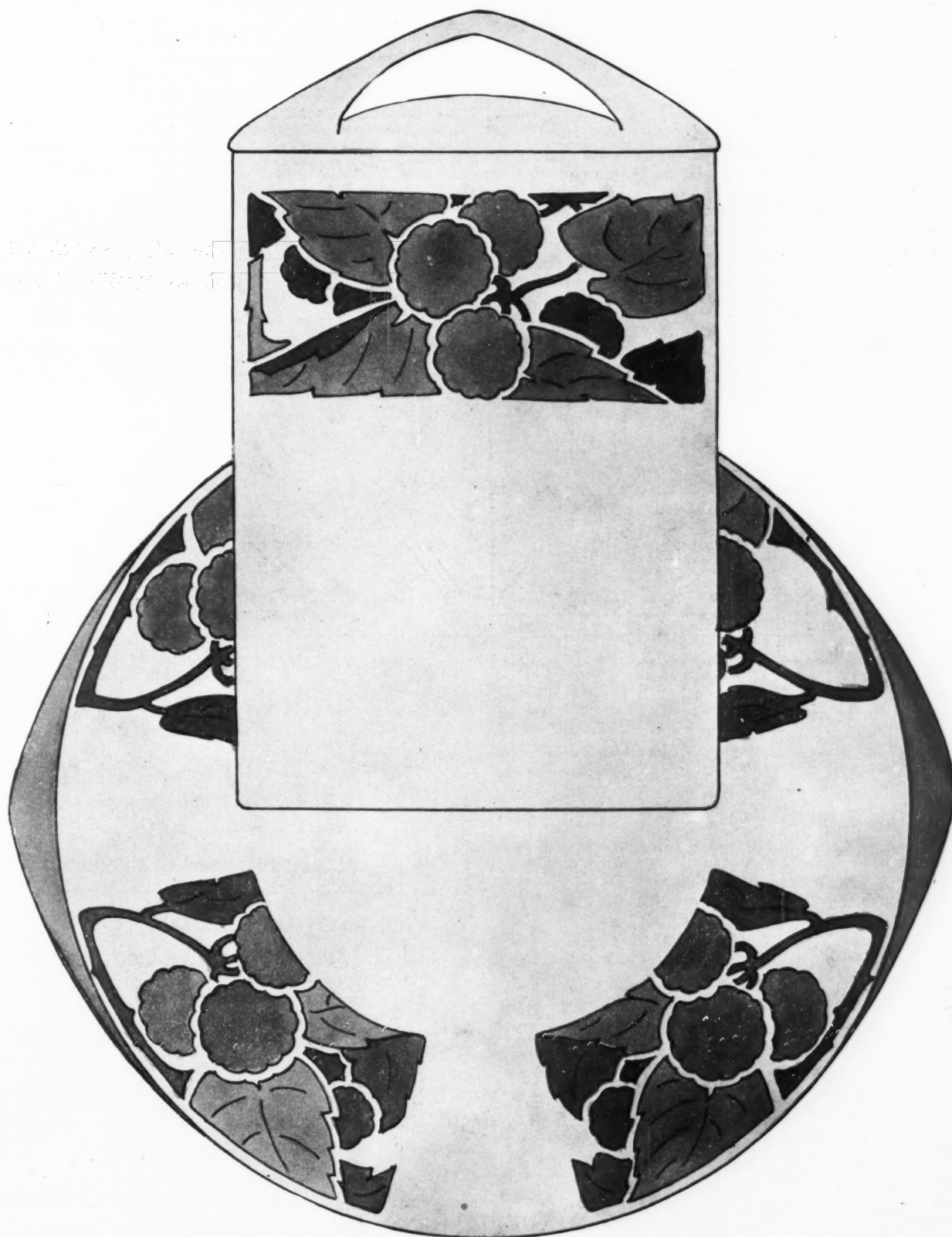


RED BERRY PLATE—MABEL C. DIBBLE

OUTLINE design in Gold, also the bands. Second Fire —Berries Yellow Brown Lustre. Leaves Light Green Lustre. Stems Dark Green Lustre.

Third Fire—Shade berries on dark side with Yellow

Brown Lustre. Tint two narrow borders with a thin wash of Apple Green and a little Yellow. The wide band between borders with two parts Shading Green, one part Moss Green and a little Violet No. 2.



JELLY JAR AND PLATE, RASPBERRIES MOTIF—HENRIETTA BARCLAY PAIST

Background Ivory (Neutral Yellow preferred). Leaves, Olive Green to which add a little Neutral Yellow; stems, Violet of Iron. Berries, deep Red Brown. Outline in Gold.

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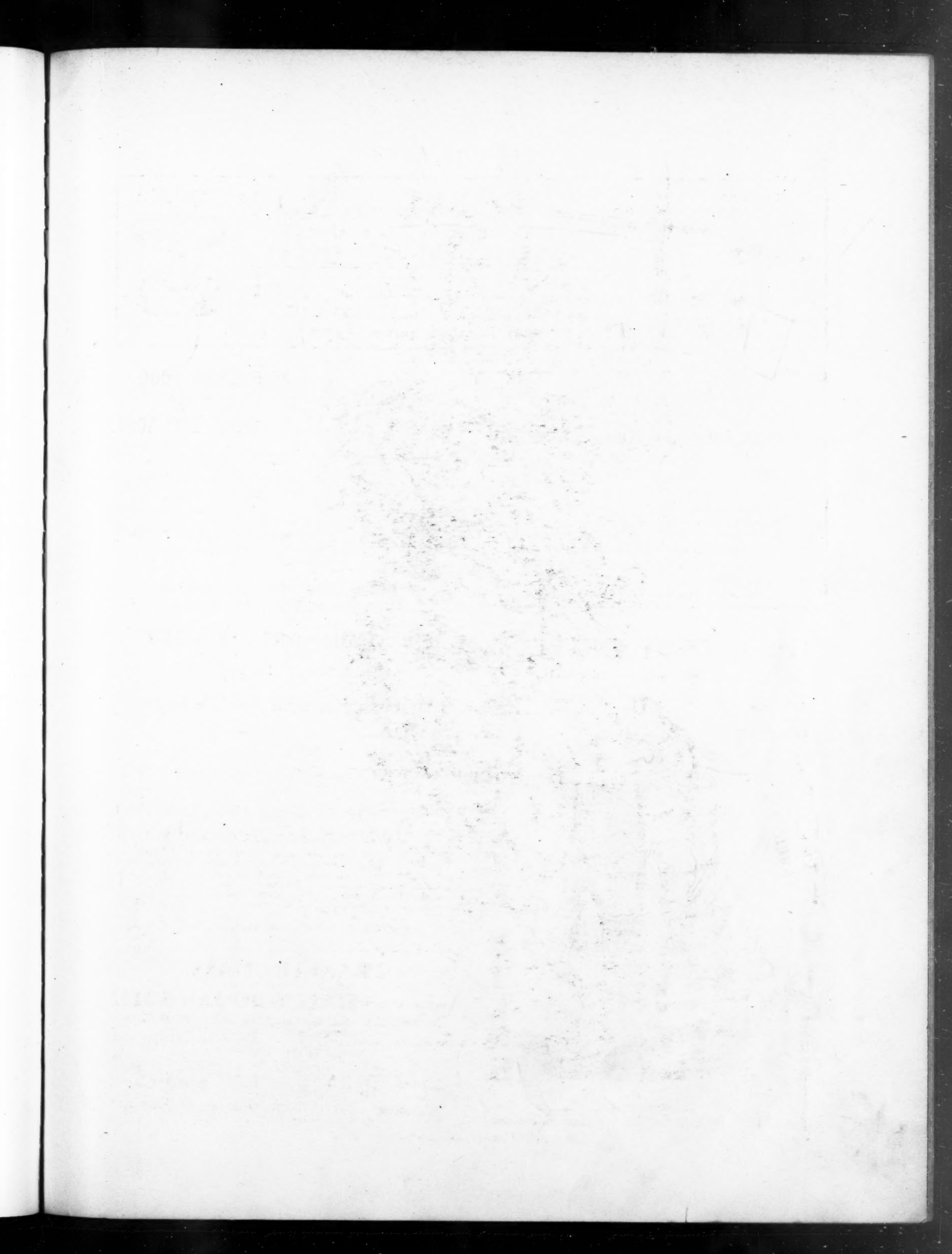
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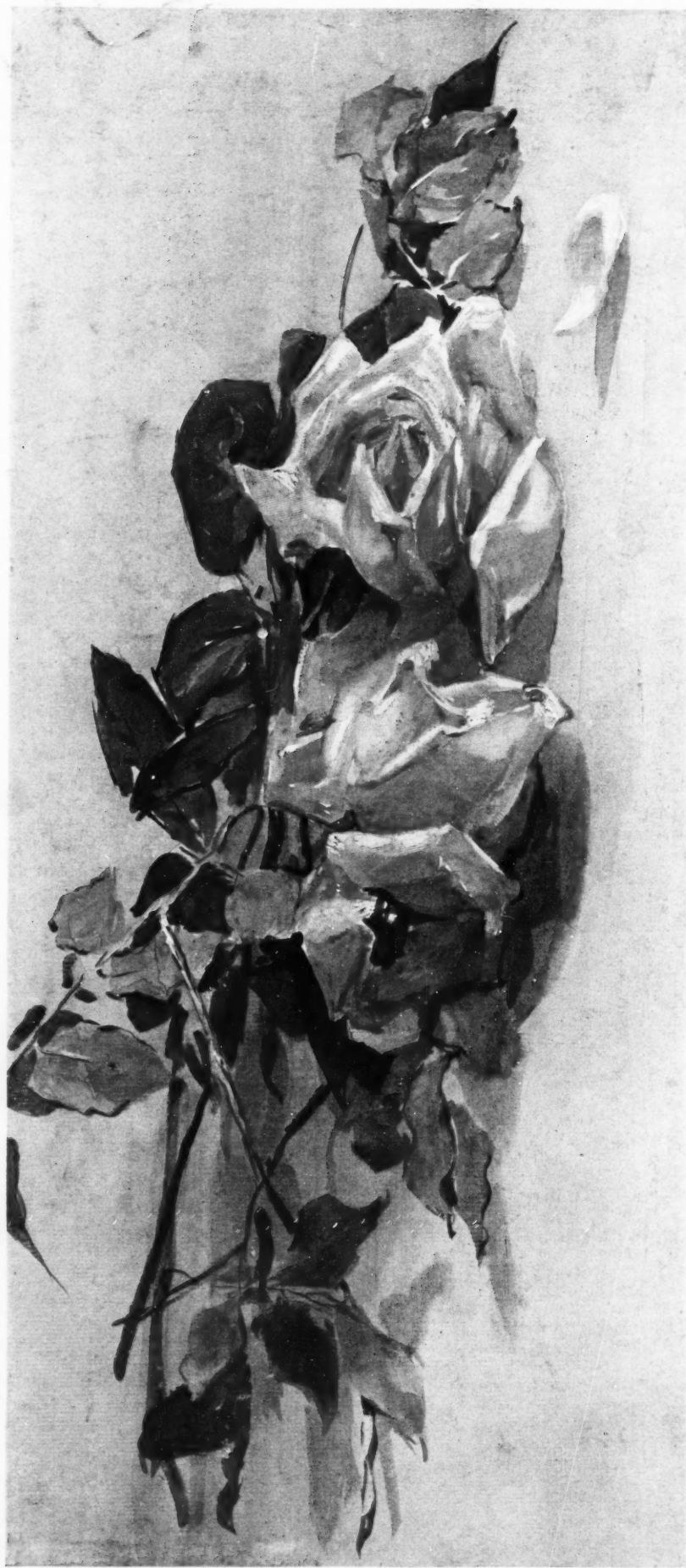
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